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could be done to improve music in our upper grades. The boys don't seem to like music and our former teacher couldn't get anything out of them. She also had a good deal of trouble with discipline. What would you do about this in case you receive the position?"

(Candidate replies: - - - - - .)

"That sounds practicable," says the superintendent, "but now tell me what you would expect to do in the high school. We used to have a chorus but abandoned it three years ago and have had no music at all since. I hear that over in the next town they are introducing courses in harmony, musical appreciation, etc., and are giving the pupils credit for piano study under private teachers. What do you know about such things and what would be your advice in regard to our own situation? And why are they doing these things anyway?"

(Candidate replies: - - - - - .)

"Well, you seem to have thought that over very carefully, and to know what you are talking about. Now, just two things more and I shall be through asking questions. I want to know, first, what you think of examinations in music, whether good or bad and why; and, second, I should like to know how you stand upon this new thing they call community music, whether you would be in favor of something of the sort here in our town, and whether you would be sufficiently interested in the subject to be willing to give some of your time to it, without extra remuneration."

(Candidate replies: - - - - - .)

"Well, I like the way you have thought things out and, after looking over the outline you have given me, I will bring the matter up at the board meeting tonight and will let you know tomorrow how it turns out."

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### THE IMPORTANCE OF SCHOOL MUSIC

(EDITOR'S NOTE: Part or all of this and the following material from various sources will be of use to you in your furnishing of "copy" for your local newspaper. See editorial, page 3.—P. W. D.)

The striking changes which have been made in the subject matter of school instruction within the last 20 years are sufficient proof of the fact that school authorities recognize the inadequacy of the whole educational conception of knowledge as the sole end. Manual training, domestic science, drawing and modeling, gymnastics and athletic contests, folk dancing, plays and festivals, moving pictures, self-government schemes—these are all additions which the private and public endeavors, school authorities, parents, and citizens generally have made to the limited three r's curriculum because they have realized that the acquiring of knowledge is only one part of a well rounded education. In this list should be included moreover that subject which we are particularly concerned with, music. Much less than a hundred years have elapsed since music was accorded a place in the school program of

the few venturesome educators. The leaders today (not the musicians alone, but the general educators who survey the whole field) agree with ex-president Charles W. Eliot in saying "the place which music now holds in school programs is far too small. Music is an important factor in the outfit of every human being who wishes to be cultivated, efficient and rationally happy." Likewise, United States Commissioner of Education, Philander P. Claxton, says, "If I were to make a public school curriculum, I would put in a little reading and writing, a little arithmetic, a little history, and geography, and a great deal of music. Next to reading and writing, even ahead of writing and next to the power to count the simplest things in arithmetic, music is the most practical thing in our schools."

Dr. E. A. Winship, Editor of the *Journal of Education*, with characteristic cleverness, writes: "Music is as real in its service to humanity as the multiplication table. Why does a boy whistle when he needs heart? Why did the soldier boys sing 'Dixie' or 'Marching Through Georgia' when there was danger of overmuch thinking of home and loved ones or of the picture of the morrow's carnage? Why doesn't the boy repeat the multiplication table? Why didn't the soldiers have a spelling match?"

No one of these authorities seeks to minimize the importance of the older subjects. All agree that they are needed, but all maintain that there are many occasions in life when such knowledge alone is not sufficient for the demands made upon the human being. There are times, frequent and vital ones, when nothing is so valuable as a bit of music. History is full of incidents when music has been the one means of softening the heart into a tolerant sympathy or energizing the will into deeds of valor.

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### MUSIC IN WAR

Music as an essential factor in war is today fully recognized by the great military leaders who are conducting the titanic struggle in Europe.

Witness the recent words of Major General J. Franklin Bell, U. S. A.: "Singing men are fighting men. You don't know how much farther men can march when they sing. Any rousing air will do. Go to it. Sing and fight."

The armies of today need music almost as much as the need ammunition. "We want bullets and mouth organs," writes Tommy Atkins home to his folks. It is music—and music alone—that eases the intolerable, crucifying tension of life in the trenches and exposed positions and makes long, hard and hot marches endurable. Officers, recognizing the sedative influence of music in this most nerve-racking of all wars, have encouraged their men to sing and have made urgent appeals for phonographs, banjos, whistles, mouth-organs and all sorts of musical instruments.

And they tell us—those who have been in the trenches and heard it—that the fighting men today get the most comfort from music of gentler nature.